

THE BATTLE OF THE BOOKS.

NOTES.

Page 25, line 20.—*St. James's Library*. The Royal Library at the Palace of St. James's, afterwards presented to the British Museum. The Librarian at this time was Bentley, whose first *Dissertation* was published in 1697. Swift began the *Battle of the Books* in the same year, though it was not published until 1704. A similar mock-heroic had been written in France on the same subject by François de Callières under the title *Histoire Politique de la guerre nouvellement déclarée entre les Anciens et les Modernes*, the heroes being Fontenelle, Perrault, and other French writers who commenced the controversy (see *Introduction*).

Page 29, line 3.—*War is the child of pride*. "Riches produce pride; pride is war's ground." Wing's Sheet Almanac (*Hawkesworth*).

Page 31, line 2.—*Two tops of Parnassus*. The form of Mount Parnassus lends itself to Swift's satire.

Cf. Wordsworth—

"That inspiring hill which 'did divide
Into two ample horns his forehead wide.'"

(*Misc. Sonnets*.)

And Milton—

"The two-topt mount Divine."

(*An Epitaph* recently published by
Mr. H. Morley for the first time).

Page 31, line 10.—*Especially towards the East*. In Sir William Temple's *Essay on Ancient and Modern Languages*, the author develops a theory that all European learning is of Oriental origin.

Page 32, line 24.—*To set up trophies on both sides.* This often happened in the wars between Greek states. Sometimes when one side had erected a trophy, their opponents would afterwards pull it down. See Thucydides, A 54, 105 ; B 92 ; Θ 24.

Page 33, line 5.—*Their representatives, i.e.,* the title-page of the book exposed as an advertisement.

Page 33, line 15.—*Cæmeteries.* So spelled by Swift, in accordance with the derivation of the word (κοιμάω, I sleep), which originally meant a sleeping-place. Probably Swift wishes to insinuate that the works contained in the Royal Library were somniferous.

Page 33, line 17.—*Brutum hominis.* This theory was held by some of the old philosophers. In a MS. poem recently discovered in the British Museum, and ascribed to Milton by Mr. Henry Morley, occur the following lines :—

“ He whom Heaven did call away
Out of this Hermitage of clay
Has left some reliques in this Urne
As a pledge of his returne.

These ashes w^{ch} doe here remaine
A vitall tincture still retain
A seminall forme within y^e deeps
Of this little chaos sleeps.”

(*An Epitaph* (1647), published in a Collection entitled *The King and the Commons*.)

Mr. Morley remarks on this theory: “ The suggestion of revival from dust is directly taken from the old doctrine of Palingenesis, “by which,” says Isaac Disraeli in his chapter on *Dreams at the Dawn of Philosophy*, “ Schott, Kircher, Gaffarel, Borelli, Digby, and the whole of that admirable school, discovered in the ashes of plants their primitive forms, which were again raised up by the force of heat.”

Brutum, materiæ genus. Brut nostri (the French) vocant quod arte nondum politum est.—Du Cange’s *Lexicon*.

Brut in French means unshaped, rude, e.g., *pierre brute*, unhewn stone.

Page 33, line 29.—*Scotus.* Johannes Duns Scotus, a Franciscan friar (d. 1308), called by his contemporaries the Subtle Doctor. He taught at the Universities of Oxford and Paris, and entered into a controversy with the followers of Aquinas on the subject of the Immaculate Conception. The last-named school called their adversaries *Dunsters*, whence our word *dunce*. Scotus was one of the schoolmen, and held the metaphysical doctrines of Aristotle.

Page 33, line 32.—*They both concerted to seize Plato, &c.* This refers to the continual controversies between the Aristotelian schoolmen and the Platonists. The former were victorious at the time, but modern theories have superseded to a great extent those of Aristotle.

Page 34, line 5.—*Polemics should be held fast by a chain*, as we would chain up a dangerous lunatic. This idea may have been suggested to Swift by seeing valuable books secured by a chain to their places in some library. At the Reformation all churches were supplied with Bibles chained to the lectern.

Polemics—works of controversy (Gr. *πόλεμος*, war).

Page 34, line 33.—*The Guardian*. Bentley, called afterwards by Swift the Regent.

Page 35, line 1.—*Renowned for his humanity*. See Boyle's Preface to Phalaris—"bibliothecarius pro singulari sua humanitate negavit," &c. Humanity is here used in its original sense of courtesy.

Page 35, line 4.—Two of the Ancient Chiefs. Æsop and Phalaris.

Page 35, line 24. *Learned dust . . . blown into the keeper's eyes*, i.e., that Bentley had become crazed by reading modern authors.

Page 36, line 1.—Réné Descartes (1596-1650), the father of modern metaphysics. He was educated by the Jesuits of the College of La Flèche, which he left at the age of sixteen. The next sixteen years of his life he spent in foreign travel, sometimes campaigning with the French army, which he accompanied for some time as a volunteer, sometimes urged from place to place by a thirst for knowledge, and a naturally restless disposition. At the age of thirty-two he determined to devote himself solely to philosophy, and retiring to Holland, he produced his celebrated *Discours de la Méthode*, by which he designed to overthrow all previous systems of philosophy. His method was to take nothing for granted, and, where possible, to divest himself of all notions acquired by reading, &c., lest they should contain errors. After the publication of his *Discours*, Descartes returned to France, but, driven away by the political disturbances of the Fronde, he returned to Sweden in 1649, where he died. Descartes shook the Aristotelian philosophy to its foundation; hence the error of "clapping" him "next to Aristotle."

Page 36, line 2.—Hobbes (1588-1679), a modern philosopher, one of whose theories was that men were naturally wicked, and selfishness was the ultimate source of all their actions. His great work the *Leviathan* embodies this view. He says, for instance—

"Men are apt to weep that prosecute revenge, when the revenge is suddenly stopped or frustrated by the repentance of their adversary; and such, too, are tears of reconciliation," This would, of course, render him an uncongenial companion to Plato.

Page 36, line 2.—*The Seven Wise Masters*. In Brewer's *Dictionary of Phrase and Fable*, the explanation of this is as follows:—"A Roman prince was placed under the charge of seven wise instructors; when he grew to man's estate, his step-mother made improper advances to him, and, being refused, accused him to the king of offering her violence. By consulting the stars the prince found out that his life was in danger, but that the crisis would be passed without injury if he remained silent for seven days. The wise masters, each in turn, tell the king a tale to illustrate the evils of inconsiderate punishments, and the king resolves to relent; but the queen at night prevails upon him to carry out his sentence. The seven days having passed, the prince also tells a tale which embodies the whole truth, whereupon the king sentences the queen to lose her life. This collection of Tales, called 'Sandabar's Parables,' is very ancient."

Page 36, line 3.—*Dryden* was the author of a well-known translation of Virgil.

Page 36, line 4.—*Withers* (so spelled by Swift).—George Withers, a lyrical and satirical poet, who published in 1622 a collection of poems entitled *The Mistress of Philarete*. Withers was a Puritan, and was imprisoned for his political writings.

Page 36, line 11.—*Light-armed horse*. Lyrical poets. Probably a reference to the winged-horse, Pegasus, in the well-known classical fable which typifies poetry.

The heavy-armed horse were the epic poets.

The heavy-armed foot and mercenaries were the historians, of whom Swift entertained no very high opinion. For the epithet "foot," cf. the Latin, *sermo pedestris*.

Out of case, in bad condition.

Page 36, line 15.—*Trading among the Ancients*—copying classical authors.

Page 36, line 28.—*The Moderns were much the more ancient of the two*. "According to the modern paradox" (note by Swift). See Bacon, Nov. Org., Lib. I., aphorism 84. "De antiquitate opinio, quam homines de ipsa fovent, negligens omnino est, et vix verbo congrua, mundi enim senium et grandævitas pro antiquitate vere habenda sunt; quæ temporibus nostris tribui debent, non juniori ætati mundi, qualis apud antiquos fuit. Illa enim ætas respectu nostri, antiqua et major; respectu mundi ipsius nova et minor fuit." 'The world is older and more experienced now than in the time of the ancients, ergo, the Moderns are the more ancient.'

Page 36, line 32.—*So mean to borrow*—omission of *as* correlative with *so* common in Swift's writings.

Page 36, line 33.—*Especially we French and English*.—The contention arose in France out of the writings of Perrault and Fontenelle, and was transported to England by Temple.

Page 37, line 8.—*Foundered*.—Made lame in the feet by sores (Lat., *funderere*).

Page 37, line 20.—*Several of the Moderns fled over*. Temple and Boyle with their supporters.

Page 37, line 33.—*Modern way of fortification*. One of the advantages of the Moderns over the Ancients urged by the advocates of the former, was their superiority in mathematics and fortification. For the comparison of a spider's web to a fortified place, compare Pope—

“Who made the spider parallels design,
Sure as De Moivre, without rule or line?”

Essay on Man, Ep. iii.

Page 38, line 2.—*Constable*. Lat., *comes stabuli* (Master of the horse); Fr., *connétable*, formerly a high military functionary at the English and French courts. Used here somewhat loosely for châtelain.

Page 38, line 4.—*Ports to sally*. Sally-ports are small doors, whence troops may issue unseen, to surprise the enemy.

Page 38, line 11.—*Expatriating*, used in its original sense of walking abroad (Lat., *ex* and *spatior*, I walk abroad). Compare Pope—

“Expatriate free o'er all this scene of man.”

Essay on Man, Ep. i.

And Milton, in a passage referring to bees, which Swift may have had in his mind—

“Expatriate and confer
Their state affairs.”

Par. Lost, i., 774.

Page 38, line 14.—*Thrice he endeavoured . . . and thrice the centre shook*. Swift is still burlesquing Milton; cf.—

“Thrice he essayed, and thrice, in spite of scorn,
Tears such as angels weep burst forth.”

Par. Lost, i.

Centre is also used by Milton for the centre of the earth.

“As from the centre thrice to the utmost pole.”

Par. Lost, Book i.

Compare also Virgil—

“Ter conatus ibi collo dare brachia circum
Ter frustra comprehensa manus effugit imago.”

Æneid, vi., 700.

Page 38, line 18.—*Beelzebub with all his legions.* Beelzebub was the god of flies, worshipped by the Philistines.

Page 38, line 22.—*Had acquitted himself of his toils.* Had freed himself from his bonds. “Toil” is from the *Latin*, *tela*, a web (not to be confounded with “toil,” *work*, akin to the verb *till*).

Page 39, line 3.—*Good words.*—A common adjuration in Swift’s time to a man who was becoming abusive ; *cf.* Shakspeare :—

“*Pauca verba*, Sir John ; good worts.”

Merry Wives, i., i., 122.

And Terence—

“*Bona verba*, quæso.”

Page 39, line 5.—*To droll.*—To be facetious, now nearly obsolete as a verb.

Page 39, line 22.—*The true spirit of controversy, with resolution to be heartily scurrilous and angry.* This was but too often the case in controversy, which descended sometimes to personal abuse, as in the disputation between Milton and Salmasius concerning the execution of Charles I., which soon became most scurrilous.

Page 40, line 31.—*Drone-pipe*, the largest pipe in a bag-pipe. *Drone* (onomatopœia), the non-working bee ; *cf.* Gray—

“Save where the beetle wheels his droning flight.”

Elegy.

Page 39, line 9.—The idea of representing ancient poetry by the bee may have been suggested by Horace—

“Ego apis matinx
More modoque
Grata carpentis thyma per laborem
Plurimum circa nemus.”

Odes, iv., 2.

Page 40, line 19.—*The materials are naught, i.e., are bad.* Naught is now obsolete in the sense in which it is here used; *cf.*—

“The pancakes were naught.”

As You Like It, Act i., Sc. 2.

Page 40, line 33.—*Whether is the nobler being of the two.* *Whether* is, strictly speaking, a pronoun meaning *which of two*, and is connected with “who” (Anglo-Sax., *hwæther*, *hwa*). It is seldom used as a pronoun in modern English.

Page 41, line 2.—*Overweening.* Conceited. To ween (Ger., *wahnen*), meaning to think, is dying out of modern English, being seldom used but in poetic diction.

“Above the foaming tide, I ween,
Scarce half the charger’s neck was seen.”

Scott, *Lay of the Last Minstrel*.

Page 41, line 4.—*Fly-bane.* A poison deadly to flies (Anglo-Sax., *bana*, a murderer); *cf.* ratsbane, henbane. Perhaps the word is invented by Swift.

Page 41, line 8.—*Eagerness.* Bitterness (Fr., *aigre*); *cf.*—

“A nipping and an eager air.”

Hamlet, i., 3.

Page 41, line 12.—*The bee grown impatient, for having grown.*

Page 41, line 19.—*A strange effect of the regent’s humanity, who had torn off his title-page, and chained him among the Moderns.*—The regent is, of course, Bentley. His “singular humanity” has already been referred to. The passage refers to Bentley’s denial of the genuine antiquity of *Æsop’s Fables* (see *Introduction*).

Page 41, line 23.—*He tried all his arts, and turned himself into a thousand forms.*—As did Proteus in his attempt to escape from the shepherd Aristæus—

“Omnia transformat sese in miracula rerum,
Ignemque, horribilemque feram, fluviumque liquentem.”

Virgil, *Georgics*, iv., 441.

Page 41, line 32.—*Adapt*, for adapted. Formed on a false analogy with words like “compact,” which is strictly a perfect participle passive, and is so used by many early writers.

“If he compact of jars grow musical.”

As You Like It, ii., 7.

Page 42, line 10.—*His paradoxes*. The ‘great modern paradox,’ according to Swift, is that “the Moderns are the true ancients.” See above.

Page 42, line 27.—*Anything else of genuine*. A classical idiom; cf. Latin phrases, such as *quid pluris*, and Fr., *rien de plus*.

Page 43, line 9. *Sweetness and light*.—It is a remarkable fact that this phrase, now such a watchword in modern criticism, should have its origin in a misanthropic writer like Swift. Matthew Arnold was the first to adopt it.

Page 43, line 11.—*Descant*. Strictly speaking, a song, then a discourse; cf. Milton—

“She [the nightingale] all night long her amorous descant sung.”

Par. Lost, iv., 603.

Page 43, line 16.—*Cabals*—plots, plans (Hebrew, gabbalah, tradition, mysterious doctrine); *not* derived, as stated sometimes, from the initials of the members of Charles II.’s notorious ministry.

Page 43, line 21.—*The horse*, the poets; from Pegasus, the winged horse, typifying poetry.

The heavy-armed horse were the epic poets, the *light-armed* the lyrical writers; the *bowmen* were the metaphysicians, the *dragoons* the medical men—an allusion to their blood-letting propensities, as is seen by the mention of their lances dipped in poison. The *bullets of a malignant nature* were, of course, pills, the *noiseless white powder*, medicine. Those whom Swift satirically styles *mercenaries* are the modern historians. The *engineers* are the mathematical writers. The *confused multitude*, led by Scotus and Bellarmine, refers to the schoolmen and their followers. *Calones* (Lat., camp followers) were the writers of pamphlets and other ephemeral compositions. The absence of coats refers to the unbound form in which their works were published. Note that Swift calls the modern historians mercenaries; the ancient ones he merely refers to as “the foot.”

Page 43, line 24.—*Despréaux*. Nicholas Boileau Despréaux, a French satirical poet (b. 1636, d. 1711), who took the side of the Ancients in the French controversy started by Perrault. Swift has made a slip in not including him with Temple among the “allies” of the Ancients.

Page 43, line 26.—*Gassendi* (fl. 1630) was a writer on physics, astronomy, and metaphysics. He was a disciple of Bacon, and attacked the Cartesian philosophy.

Page 43, line 29.—*Evander* was a king of Arcadia, who fled to Italy, and is mentioned in the *Æneid*. Swift has here written *Evander* by mistake for *Acestes*, who was a Sicilian king, also mentioned by Virgil. In an archery contest, a dove is fixed to a mast by a string as a mark for the archers. First, Hippocoon hits the mast with his arrow; then, Mnestheus cuts the cord with his arrow, and the bird is set free; but before it has time to escape, Eurytion transfixes the bird. Acestes, seeing that there is no mark left for him to shoot at, draws his arrow to the head, and aims straight upward. The missile ascends, leaving a fiery track in its path, and descends no more to earth.

“Arsit arundo,

Signavitque viam flammis, tenuesque recessit
Consumta in ventos.”

Æneid, v., 525.

Page 43, line 30.—*Paracelsus* (d. 1541), a theosophist and empiric, born in Switzerland. He believed that every person possessed an astral body, which survived after death, and was the cause of apparitions and ghostly visitations. *Rhætia* was the ancient name of the country about the Tyrol.

Page 43, line 33.—*Harvey* discovered the circulation of the blood, of which the Ancients were ignorant, and the knowledge of which was one of the points of superiority claimed by the Moderns. *Aga*, a Turkish military officer.

Page 44, line 6.—*Guicciardini*, an Italian who wrote a History of the Civil Wars in France.

Page 44, line 6.—*Polydore Virgil*, an Italian ecclesiastic, born about 1470. He wrote a History of England.

Page 44, line 7.—*Buchanan* (1506-1582), a Scottish scholar, who translated the Psalms into Latin verse, and wrote a History of Scotland.

Mariana—a Spaniard who published in 1599 a treatise on monarchy, entitled *De Rege et Regis Institutione*. He also wrote a History of Spain.

Camden (1551-1623), an annalist, who wrote a *Life of Elizabeth* and a History entitled *Britannia*. He was a friend of Ben Jonson. *Regiomontanus* (John Müller of Königsberg), a mathematician and astronomer of the fifteenth century.

Cardinal Bellarmine flourished at the beginning of the seventeenth century. He is chiefly noted as a polemical writer in favour of the Romish Church; and of him Hallam says: “No one had entered the field on that side with more acuteness; no one had displayed more skill in marshalling the various arguments of controversial theology, so as to support each other, and serve the grand purpose of church authority.”

Page 44, line 13.—*L'Étrange* (*Sir Roger*), one of the Restoration pamphleteers, who wrote political tracts conceived in the most violent style and in the coarsest language. He projected the *London Gazette*.

Page 44, line 20.—*Vossius* (*Gerard*), a German scholar, who wrote several works on philology and classical literature. He was Professor of History at Amsterdam, from 1633 to 1649.

Page 44, line 33.—*Momus*, “the god of pleasantry among the Ancients. He was continually employed in satirizing the gods, and whatever they did was freely turned to ridicule.” He is represented as a patron of the Moderns, inasmuch as they claimed superiority in works of humour. — *Vulcan*

Page 45, line 18.—*A light chain which passes from them to Jupiter's great toe; cf. Homer:—*

“Σειρήν χρυσεῖην ἐξ οὐρανὸθεν κρεμάσαντες
Πάντες δ' ἐξάπτεσθε θεοὶ πᾶσαι τε θάνατοι
'Ἄλλ' οὐκ ἂν ἐρύσαιτ' ἐξ οὐρανὸθεν πεδίοιονδε
Ζῆν ὑπατον μήστωρ, οὐδ' εἰ μάλα πολλὰ κάμοιτε.”

Iliad, viii., 19.

And Tennyson:—

“For so the whole round earth is every way
Bound by gold chains about the feet of God.”

Morte d'Arthur.

Page 45, line 24.—*Second causes*. A term in vogue among the schoolmen. The context explains its meaning sufficiently.

Page 45, line 32.—*Criticism*. This description is more or less suggested by the description of Error in the first book of the *Fairy Queene* and by Milton's description of Sin and Death in the second book of *Paradise Lost*. Compare also the description of Spleen in the *Rape of the Lock*.

Page 46, line 6.—*Hoodwinked*, blindfolded. *Cf. Romeo and Juliet*, i., 4, 3:—

“We'll have no Cupid hoodwink'd with a scarf.”

Hoodman-blind was the old name of blind-man's-buff.

Page 46, line 22.—*Who then will hereafter sacrifice or build altars to our divinity? Cf. Virgil:—*

“Et quisquam numen Junonis adoret
Præterea, aut supplex aris imponet honorem.”

Æneid, i., 48.

Page 47, line 2.—*Instinct*, moved, animated. Cf. Wordsworth:—

“Bright gem instinct with music, vocal spark.”

A Morning Exercise.

Page 47, line 18.—*Drawn by tame geese.* A parody of the swans of Venus.

Page 47, line 19.—*Influence.* Originally the power exercised by a star on human destiny. Cf. Milton:—

“Store of ladies, whose bright eyes
Rain influence.”

L'Allegro.

Page 47, line 23.—*Gresham and Covent Garden.* The Royal Society met at Gresham College; and Will's Coffee-house, the resort of poets and critics, was situated in Covent Garden.

Page 47, line 25.—*Upon the point to engage, i.e.,* of engaging; note construction.

Page 47, line 27.—*Desert* is, strictly speaking, an adjective from the perf. part. of *desero*.

Page 47, line 28.—*Virtuoso*, one skilled in a knowledge of the fine arts, &c.

Page 47, line 33.—*Wotton.* William Wotton, who wrote the treatise on *Ancient and Modern Learning*, the second edition of which played such an important part in the Boyle and Bentley controversy. (See *Introduction*.)

Page 48, line 30.—*She vanished, . . . and the hero perceived it was the goddess his mother.* So Venus beguiles Æneas when accosting him on the shores of Libya:—

“Dixit; et avertens rosea cervice refulsit,
Ambrosiæque comæ divinum vertice odorem
Spiravere: pedes vestis defluxit ad imos,
Et vera incessu patuit dea.”

Æneid, i., 402.

Page 49, line 2.—*A hundred mouths, and tongues, and hands, and pens.* Cf. Virgil:—

“Non, mihi si linguæ centum sint, oraque centum,
Ferrea vox.”

Æneid, vi., 625.

And Homer:—

“Οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν
Φωνῇ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνέη.”

Iliad, ii., 489.

Page 49, line 7.—*Galen*, a celebrated physician in the age of Marcus Aurelius (d. 193 A.D.).

Page 49, line 12.—*The wounded aga*. This evidently refers to Harvey, who is spoken of above as the “aga” of the dragoons. The supposed omission probably refers to a contest between Galen and Harvey, in which the latter is worsted.

Page 49, line 16.—Scott says that Temple in his attack on the Moderns makes no reference to *Newton*, although the *Principia* was published in 1657. Temple also omits to speak of *Bacon*; and Swift in making *Aristotle’s* spear miss him does him but scant justice. The result of the battle was very different from what Swift represents it to have been, for Bacon’s philosophy superseded the Aristotelian in a great measure.

Page 49, line 23.—*Death like a star of superior influence drew him into his own vortex*. *Influence* here is used in its astrological sense, explained above. The Cartesians imagined all space to be pervaded with a subtle ether moving in vortices; and to these vortices they ascribed the motions of the planets. Swift refers to this theory also in the “Tale of a Tub” :—

“Cartesius reckoned to see, before he died, the sentiments of all philosophers, like so many lesser stars in his own romantic system, wrapped and drawn within his own vortex.”

Page 49, line 33.—*Gondibert* was the hero of a poem written by Sir William Davenant in the time of the Commonwealth. It is in heroic quatrains (the same metre as Gray’s *Elegy*), and the style is pompous and stilted. Swift mounts *Gondibert* on a “staid, sober gelding,” because the march of the verse is slow and tedious. Homer’s furious horse, which none but him could manage, refers to the fiery rush of his hexameters.

Page 50, line 9.—*Sir John Denham* (1615-1668) was a writer of correct and smooth verse, who, however, has only left one poem of great merit, viz., *Cooper’s Hill*. Dr. Johnson praises him as being “the author of a species of composition that may be denominated local poetry, of which the fundamental subject is some particular landscape, to be poetically described with the addition of such embellishments as may be supplied by historical retrospection or incidental meditation.”

Page 50, line 14.—*Samuel Wesley* was a Lincolnshire clergyman, who wrote a *Life of Christ* in verse. He was the father of the celebrated John Wesley.

Page 50, line 15.—Charles Perrault originated the dispute as to the superiority of the Ancients to the Moderns by his poem *Le*

Siècle de Louis le Grand. He was the advocate of the Moderns, and was supported by Fontenelle. Boileau undertook the defence of the Ancients.

Page 50, line 24.—Dryden was attacked by Swift, who is said never to have forgiven a speech of the former. Early in life Swift had written some verses, and on his showing them to Dryden, to whom he was related, they were handed back to him with the remark, "Cousin Swift, you will never be a poet." Gray's lines on Dryden speak of the poet more highly:—

"Behold where Dryden's less presumptuous car,
Wide o'er the fields of glory bear
Two coursers of ethereal race,
With necks in thunder clothed, and long resounding
pace."

Progress of Poesy.

Page 50, line 31.—*Visor*, or vizard, the front part of a helmet, capable of being thrown back to show the warrior's face.

Page 51, line 4.—*The lady in a lobster.* A formation in the head of a lobster, so called from its supposed resemblance to the form of a woman. An old conundrum compares a lobster to a lover, "because he has a lady in his head."

Page 51, line 6.—*Pent-house* (Fr., *appentis*), a lean-to, or shed, built against the wall of a building. The old form of the word is "pentice." The modern spelling is the result of false analogy.

Page 51, line 15.—*His was of gold, and cost a hundred beeves, the other's but of rusty iron.* Copied from Homer—

"Ἐνθ' αὖτε Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεὺς
Ὅς πρὸς Τυδείδην Διομήδεα τεύχε' ἔμειβε
χρύσεα χαλκείων ἑκατόμβοι' ἑννεαβόλων."

Iliad, vi., 234—

where Diomedes and Glaucus exchange armour, though that of the latter was of gold, and that of the former only of brass. Zeus, however, deprives Glaucus of his judgment for the time being, and his armour, worth a hundred beeves, is handed over to Diomedes.

Page 51, line 19.—*Dryden was afraid and unable to mount Virgil's horse; i.e., he could not manage the hexameter, his translation being written in heroic rhymed verse.*

Page 51, line 22.—*Lucan*, a poet of the age of Nero, whose resentment he incurred. Being discovered in a conspiracy against the emperor, he was sentenced to death, but allowed to choose the

manner of his execution. He had his veins opened in a warm bath. His chief poem is the *Pharsalia*, which of all his compositions alone survives.

Page 51, line 25.—Sir Richard Blackmore was a physician who wrote very long and very dull poems. The heaviness of his works became a by-word among his contemporaries. Dryden says that he—

“Writ to the rumbling of his coach’s wheels.”

And Pope speaks of him as follows :—

“But far o’er all sonorous Blackmore’s strain ;
Walls, steeples, skies bray back to him again.
In Totnam fields, the Brethren, with amaze,
Prick all their ears up, and forget to graze !
Long Chanc’ry-lane retentive rolls the sound,
And courts to courts return it round and round ;
Thames wafts it hence to Rufus’ roaring hall,
And Hungerford re-echoes bawl for bawl.
All hail him victor in both gifts of song,
Who sings so loudly, and who sings so long.”

Dunciad, ii., 260.

Page 51, line 29.—*Æsculapius* was the physician of the Argonauts ; and such was his skill that he is said to have restored many persons to life. Blackmore, though a very bad poet, was a physician of great skill and eminence ; hence the protection given him by *Æsculapius*, who wards off *Lucan’s* lance.

Page 52, line 1.—*Lucan* bestowed the Modern a pair of spurs, and Blackmore gave *Lucan* a bridle. *Lucan’s* verse is, according to Swift, too fiery, and Blackmore’s too slow. The bridle is to curb the ardour of the former, the spurs to stimulate the sluggishness of the latter.

Page 52, line 6.—*Creech*. A translator of Horace of small merit.

Page 52, line 11.—*Ogleby*. A translator of Homer and Virgil, ridiculed by Pope in the *Dunciad*, i., 141 :—

“Here swells the shelf with Ogleby the great,
Here, stamp’d with arms, Newcastle shines complete.”

Speaking of Cibber, Pope mentions his “great forefather, Ogleby.” Possibly he may have had in his mind this passage of the *Battle of the Books*.

Page 52, line 12.—*Assigned to his repose*. A very free use of the verb. The phrase means, given up to his repose, *i.e.*, left to go to sleep.

Page 52, line 13.—*Oldham*. A satirical poet of Dryden's school. Hallam says that he "ranks, perhaps, next to Dryden; he is spirited and pointed, but his versification is too negligent, and his subjects temporary."

Page 52, line 14.—*Afra the Amazon* is Mrs. Afra Behn, who lived in the time of the Restoration, and was celebrated for her licentious plays and romances. She is the Camilla of the *Battle of the Books*, which, of course, suggests the epithet, "light of foot." See *Æneid*, xi., 718:—

"Pernicibus ignea plantis
Transit equum cursu"—

where the Amazon Camilla outstrips a horse in speed.

Page 52, line 14.—*Pindar* . . . never advancing in a direct line, but wheeling with incredible agility and force. This is a reference to the peculiar construction of the Pindaric Odes.

Page 52, line 17.—Cowley aimed at Pindar's style in certain odes, which he termed Pindariques. These poems were, however, not successful. Cowley's reputation as a poet is founded chiefly on his love lyrics, which Swift refers to as a "shield given him by Venus." In early life Swift himself attempted Pindarics, which were a signal failure.

Page 52, line 25.—*So large and weighty that scarce a dozen cavaliers, as cavaliers are in our degenerate days, could raise it.* Compare the stone which Diomedes hurls at Æneas, so great that "two men, such as men now are, could not carry it, but he hurled it with ease, unaided."

"ὁ οὐ δύο γ' ἄνδρε φέροιν,
Οἶοι νῦν βροτοὶ εἶσ'· ὁ δὲ μιν ῥέα πάλλε καὶ οἶος."

Iliad, v., 303.

Page 53, line 2.—The flight of Cowley, and his petition to Pindar, are copied from the 22nd book of the *Iliad*, where Hector flees from Achilles thrice round Troy, and before fighting begs him to restore his body to Priam if he should fall. This Achilles refuses with disdain, saying, "Thee the dogs and birds shall tear in vile fashion" (*Il.*, xxii., 335). For Swift's expression, "the fowls of the air and the beasts of the field," cf. 1 Samuel xvii. 44, where Goliath says to David, "Come to me, and I will give thy flesh to the fowls of the air, and to the beasts of the field."

Page 53, line 11.—*Twain* is from the A.-S., *twegen*, the medial "g" dropping out, as is often the case (cf. *fagen*, fain, and *fæger*, fair). "Twegen" is the masculine form, and gives us *twain*; the word "two" is from *twa*, the fem. and neut. form of the A.-S. numeral.

Page 53, line 16.—*Amaranth* should be spelled (according to derivation, L., *amarantus*; Gr., ἀμάραντος, unfading) *amarant*.

Page 53, line 17.—*The leather grew round and soft.* We must remember that (as Swift says in his Introduction) when Cowley is spoken of, the *man* Cowley is not meant, but the *book* of Cowley's works. Hence the allusion to the leather binding. The battle is *literally* a battle of the books, although Swift seems to forget this when speaking of Dryden's head in the helmet that was too large for him. See the *Preface of the Bookseller to the Reader*, printed at the commencement of the *Battle of the Books*.

Page 53, line 19.—*It became a dove.*—So Procne is changed into a swallow, Philomela to a nightingale, and Tereus to a hoopoe. *Ovid, Met.*, vi., 9 and 10.

Page 54, line 1.—*Incoherent*, not properly fixed together, or possibly it may mean varying in texture, incongruous.

Page 54, line 2.—*The sound of it was loud and dry.* From Homer—

“κόρυθες δ’ ἀμφ’ αὖτον αὖτευν
βαλλόμεναι μολάκεσσι, καὶ ἀσπίδες ὀμφαλδεσσαι.”

“On all hands their helmets rang dry.”

Iliad, xii., 160.

Page 54, line 3.—*Etesian wind*, a periodical wind, such as the northerly winds in Greece, which blew for forty days after the rising of the Dog-star (ἔτος, a year).

Page 45, line 9.—*Atramentous*, inky (Lat., *atramentum*, ink).

Page 54, line 15.—*The sum of things.* Compare the Latin—

“Quo res summa loco, Panthu? Quam prendimus arcem.”

Virgil, Æneid, ii., 322.

Page 54, line 16.—The description of Bentley's personal appearance and railing speech is in imitation of Homer's Thersites in the second Book of the *Iliad*. He is represented as skilled in the use of scurrilous language, lame of one foot, and having one shoulder higher than the other. He scoffs at Agamemnon, and is rebuked by Ulysses, much as Bentley is rebuked by Scaliger. Thersites' speech in Homer ends with a reference to holding captured booty, and must have suggested the conclusion of Bentley's speech in the text.

Page 54, line 19.—*The generals kept him for his talent of railing.* A reference to the aid given by Bentley to Wotton in the second edition of the *Dissertation on Ancient and Modern Learning*.

Page 54, line 30.—*Loggerheads*, dunces.

Page 55, line 6.—*Scaliger*, a celebrated scholar, contemporary with Erasmus.

Page 55, line 11.—*Thy study of humanity more inhuman.* Another reference to the Librarian's "singular humanity." (See *Introduction*.) The word "humanity" has still in Scotland its old sense—the "humanities," including Latin, Greek, rhetoric, poetry, and grammatical studies.

Page 55, line 15.—*Finished thee a pedant, i.e., made thee a finished pedant.*

Page 55, line 28.—*Aldrovandus*, a naturalist of Bologna (d. 1605).

Page 55, line 29.—*On the side of the declining sun, i.e., on the west side.*

Page 56, line 6.—*Nor dare they bark, though much provoked at her refulgent visage.* Dogs and wolves were supposed to bark at the moon. Cf. *Julius Cæsar* :—

"I'd rather be a dog, and bay the moon
Than such a Roman."

Act iv., Sc. iii.

And *As You Like It* :—

"The howling of Irish wolves against the moon."

Act v., Sc. ii.

Page 56, line 18.—*In his van Confusion and Amaze, while Horror and Affright brought up the rear.* Cf. Gray—

"Amazement in his van, with Flight combined
And Sorrow's faded form, and Solitude behind."

The Bard.

Page 56, line 22.—The blow aimed by Bentley at Phalaris was the Dissertation written by the former disproving the authenticity of the so-called Letters of Phalaris, and published with Wotton's *Reflections*.

Page 56, line 29.—*Roaring in his bull.* A brazen bull fashioned by the artist Perillus. Into this was thrust any person whom Phalaris thought objectionable; and then a fire was lighted beneath. The victim was thus roasted to death, the mouth of the bull being so fashioned that the cries of the person within resembled bel-lowsings.

Page 56, line 31.—*A wild ass broke loose, and ran about trampling and kicking their faces.* Bentley, in speaking of a mis-translation by Boyle, said: "This puts me in mind of the Greek proverb, 'that Leucon carries one thing, and his ass another'"—which Boyle resented highly, complaining that Bentley had called him an ass.

Page 56, line 33.—*Seized on both their armours.* In mediæval romances, it was not an uncommon thing for a knight to fall asleep in a forest, having previously laid aside his armour, which was of course removed by his enemy, in order that the author of the tale might display his ingenuity in extricating his hero from the difficulty.

Page 57, line 5.—*A fountain, called Helicon.* Helicon is not a fountain, but a mountain. In the poem called *An Epitaph*, portions of which I have quoted above, the same mistake occurs :—

“ Making their tears their Helicon.”

Page 57, line 22.—*One he could not distinguish.* Swift probably refers to himself here ; his attack on Bentley was anonymous.

Page 58, line 4.—*I may return in safety and triumph laden with his spoils. The first part of his prayer the gods granted, but the rest by a perverse wind, &c.*

Cf. Homer—

“ Ἀσκηθῆς μοι ἔπειτα θοῶς ἐπὶ νῆας ἵκουτο
Τεύχεσσι τε ξὺν πᾶσι καὶ ἀγχεμάχοις ἐτάροισιν.
Ὡς ἔφατ’ εὐχόμενος τοῦ δ’ ἔκλυε μητίετα Ζεὺς
Τῷ δ’ ἕτερον μὲν ἔδωκε πατήρ, ἕτερον δ’ ἀνένευσε.”

Iliad, xvi., 249.

And Virgil—

“ Audiit, et voti Phœbus succedere partem
Mente dedit ; partem volucres dispersit in auras.”

Æneid, xi., 794.

Page 59, line 6.—*His lover Boyle.* For “lover” in the sense of “friend,” cf. “Friends, countrymen, and lovers.”—*Julius Cæsar*.

Page 59, line 14.—*As a woman that gains a painful livelihood by spinning, &c.* Cf.—

“ Ἄλλ’ ἔχον ὥστε τάλαντα γυνὴ χερνῆτις ἀληθῆς
“ Ἡ τε σταθμὸν ἔχουσα καὶ εἶριον, ἀμφὶς ἀνέλκει
Ἰσάξουσ’.”

Iliad, xii., 434.

Page 60, line 7.—*Joined in their lives ; joined in their deaths.* A reference to the joint handiwork of Wotton and Bentley in the *Reflections*.